
Editorial

In 2018, three researchers, Brazilian, Italian and French respectively, decided to found an online journal dedicated to research pertaining to the Theory of Audiotactile Music, developed by Vincenzo Caporaletti. Considering the difficulty to publish music research in languages outside of English, they decided to make all works in the new journal available in four languages: Portuguese, Italian, French and English. The first issue included six articles, two from each founder.

The second issue, available today, displays additional authors, marking the rising spread of this theory and of increasing interest that it generates among researchers in all parts of the world. This issue also unveils a section for translated bibliography as well as a review section.

As a result, this second issue includes six articles, three translated texts of reference and a review. The six articles and editorial are available in three languages: Portuguese, Italian and French. Two are also available in English. The reference texts are translated in Spanish, Mandarin and Portuguese, respectively.

(I) Articles

Vincenzo Caporaletti: “About a Scottish Melody – The Issue of Tonal Centers in Pentatonic Anhemitonic Scales”

In this article largely based on Constantin Brăiloiu’s famous essay « Sur une mélodie russe », Caporaletti discusses his theory of « tonal centre uncertainty » in pentatonic scales. This position finds its roots mainly in the analysis of an ancient Scottish melody, for which a transcription error invalidates its historic interpretation. Through an original “flashback” process, various sources such as Arom, Helmholtz and music sources of the 18th, 17th and 14th centuries are analyzed, resulting in new, significant results.

Laurent Cugny: “Electric - Miles Davis 1968-1975”

In 1993, Laurent Cugny published a study dedicated to Miles Davis’ first electric period, spanning from 1968 to 1975. For the reedition of this work, the author releases a new preface in which he looks back on this music after 45 years marked by many unveilings of unreleased recordings from this period, including complete studio sessions that change the outlook on the works as a whole. Additionally, the article contains a detailed bibliography pertaining to this first electric period and a discography of all releases since the 1990s

Thais Fernandes Santos, Nilton Moreira, Cristina Capparelli Gerling: “Musician as Agent of Musical Performance: a Multimodal and Audiotactile Analysis”

Three Brazilian authors revisit anterior result to their research in the field of multimodal analysis of musical performance, using tools such as the MIR – *Musical Information Retrieval* – to explore the possibility of a translation to the audiotactile field.

Pierre Sauvanet: “‘The Art of the trio’ - For a Jazz Trio Aesthetic”

Pierre Sauvanet, professor of Aesthetics at Bordeaux Montaigne University, delivers a well-informed introspection on one of the privileged jazz formations, the piano-bass-drums trio, and establishes a framework for what could be a vision or aesthetic of the music in this formation.

Fiorella Mansilla : “The Visual Aspect in the Literary Dimension of an Audiotactile Musical work: The Case of the *Tower* Project by Marc Ducret”

Fiorella Mansilla, Master of Musicology from Toulouse Jean-Jaurès University, offers a detailed study on a project by French guitarist Marc Ducret including several recordings and based on a reference to literary works by Valdimir Nabokov. The analysis is preceded by an introduction on the tools provided by the Theory of Audiotactile Music and their usage in this work.

(II) Translated references

Three additional texts complement the corpus, located in the “Translation” section:

Vincenzo Caporaletti: “Una musicologia audiotáctil”

The opening article of the journal’s first issue, “An Audiotactile Musicology”, in which Vincenzo Caporaletti exposes the founding principles of his theory, is now available in Spanish. It was translated by Juan Carlos Franco, doctoral student at Sorbonne Université.

Vincenzo Caporaletti: “视觉认知模式和声韵感知认知模式 ——认识论的准则和操作模式”

A different text from the same « I modelli cognitivi visivo e audiotattile. Criteri epistemologici e modalità di implementazione », is now available in its mandarin translation by professor Wang Li of Henan University.

Fabiano Araújo Costa: “Notas sobre a experiência estética interacional nos grupos de Miles Davis em 1969: o projeto de “Bitches Brew” e os concertos com o 3º Quinteto”

Finally, the article « Remarques sur l’expérience esthétique interactionnelle chez Miles Davis en 1969 : le projet de “Bitches Brew” et les concerts avec le 3e Quintette », published in 2015 in the journal *Epistrophy* is now available in Portuguese in a translation by Patricia de Souza Araújo. From a theory standpoint, the text exposes the relationship between Luigi Pareyson’s notions of “formativity” and “artisticity” in a audiotactile framework by developing original concepts for the study of music interaction, notably the « Interactional-Formatif Space » [IFS] and « Interactional-Formatif Event » [IFE]. On the analytical front, the author proceeds to identify LIF in the macro-form of “Bitches Brew” in the studio recording, and the articulation of this macro-form in a concert setting.

(III) Review

Giancarlo Siciliano: “Book Review : Vincenzo Caporaletti, *Introduzione alla teoria delle musiche audiotattili. Un paradigma per il mondo contemporaneo*”

Italian Independent Researcher Giancarlo Siciliano reviews Vincenzo Caporaletti’s latest work.

The *La Journal of Jazz and Audiotactile Music Studies* follows its path. A call for contribution for the third issue has been released. It remains thematically open, all contributions on jazz or audiotactile music, or other music observed under a theoretical angle, will be examined by the reading committee. Translation proposals of previously published texts and proposals of review of works linked to audiotactile music are also welcome.

